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such a manner of disposing of the great Romantic poet. The spirit of antithesis is fatal to impartiality and truth, but perhaps not less fatal than the spirit of a thesis.

As a thesis, however, a moral indictment of Romantic ideals, such a book was certainly needed. The average reader will find it an admirable supplement to Brandes, and a good antidote for his too fervent enthusiasm. It is too much to hope, perhaps, that the volume will reduce the disproportionate amount of nineteenth century literature in our curricula, or free our text-book biographies from their present excess of superlatives.

A recent English essayist has said: "To have sympathy with emotion is far easier than to have sympathy with thought"—an epigram which, after all, remains the best explanation of the strength of the Romantic tendency. The rise of Romanticism was inevitable; the Revolution brought into the reading public a mass of untrained readers, readers that preferred Ducray-Duminil and Pixérécourt to Racine, and the older hierarchy of taste was thrust aside.

Indoctus quid enim saperet liberque laborum  
Rusticus urbano confusus, turpis honesto?

The result of all this was the crudities of the popular school, the melodramas and the feuilleton-novels. No one will object to having M. Lasserre demolish these masterpieces—would that he could! But the finer side of Romanticism, that renaissance of the imagination which revived the spirit of poetry and enriched the media of art, cannot be denied or set aside; it remains as the permanent gift of the Romantic school.

And by a sarcasm of destiny, something of this Romanticism survives, alas, in M. Lasserre. Even he has not escaped the contagion of Rousseau and his crew. His chapter headings, his epithets, the lyric rush of his style, are at times little short of Hugoesque. But it must be confessed that in dealing with that linguistic anarchy, a more than Renanesque niceness would have been needed to keep the hand of the dyer clean.

LEWIS PIAGET SHANKS.

*University of Tennessee.*

*Chamisso's Werke*, herausgegeben von Dr. HERMANN TARDEL. Kritisch durchgesehene und erläuterte Ausgabe in drei Bänden. Leipzig und Wien, Bibliographisches Institut, s. a. [1908-09].

Tardel's edition of Chamisso is confessedly neither definitive nor complete. The preface calls attention to the features that chiefly distinguish it from its most recent predecessors: following in general arrangement the fifth Weidmann edition of 1864, it presents the poems in a better order than Koch, and it offers a better text than Walzel; it contains three poems as yet unprinted, and its *Nachlese zu den Gedichten*, gathering together from a great variety of sources all the poems printed subsequently to the edition of 1864, leaves little to be desired in the direction of completeness. Chamisso's prose is somewhat more fully reprinted in Koch's edition; but Tardel, with a reprint of the *Tagebuch zur Reise um die Welt*, the more important passages of the *Bemerkungen und Ansichten*, the preface to the translations from Béranger, and half a dozen *Vermischte Aufsätze*, besides *Adelberts Fabel* and *Peter Schlemihl*, offers material enough to represent Chamisso as a prose writer in all but his works in natural science.

The apparatus of variant readings is fuller than has heretofore been available, the *Anmerkungen* appended to the second volume teem with useful information concerning sources and other literary relations; there are explanatory foot-notes to all the volumes, a general introduction on Chamisso's life and works, and particular introductions to the main divisions of the edition.

Apart from the merits of an accurate text, the editor naturally attaches the greatest importance to his introductions and his notes. The general introduction lacks something of the literary charm of Walzel's—with which, however, it reveals a certain likeness—perhaps for the very reason that the writer is often too manifestly striving for literary effect. It is more biographical than Walzel's, and is more specific in the indication of influences, as might be expected after the studies in Chamisso that Tardel has published elsewhere. The French element in general, and the spirit of

Rousseau in particular are especially emphasized ; but full justice is also done to the effect upon Chamisso of his life in Germany and his association with Germans. The special introduction to the poems suffers from a certain suggestion of overestimate, and from a somewhat too schematic classification. The other introductions are brief and objective : Tardel waives a discussion of the meaning of Peter Schlemihl's shadow.

Explanatory foot-notes are supplied in less abundance and with less judgment to the first volume than to the other two. Volumes II and III contain more references to persons and events than volume I ; but the poems in volume I are those for which most readers will care. It is not easy to see for whom the explanations are necessary that *Rosskamm* is equivalent to *Rosstäuscher* (I, 137) and that *Kummet* is *eine Art Halsgeschirr für Zugpferde* (I, 152) ; nor how readers to whom Moses Mendelssohn is introduced as the author of *Phädon* (I, 232) can be expected to know who Adam Riese was (I, 85). To the history and the setting of the poems the editor obviously gave more attention than to the interpretation of details in them. But, after all, Chamisso is not obscure ; and Tardel's edition of his principal works is the handiest that we now have.

W. G. HOWARD.

Harvard University.

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*The Love-sick King* by ANTHONY BREWER, edited from the quarto of 1655 by A. E. H. SWAEN, in *Materialien zur Kunde des älteren englischen Dramas*, 1907, XVIII.

Mr. A. E. H. Swaen's publication of *The Love-sick King* by Anthony Brewer is the first scholarly edition of this play. Excepting a few impossible details, the editor has reprinted the text as in the original. The title-page is a slightly enlarged facsimile.

The story of *The Love-sick King* tells of the infatuation of King Canutus for Cartesmunda, the fair nun of Winchester ; how the victorious Danes are stayed by its continuance ; and how the fair nun being slain, Canutus is defeated but gener-

ously permitted by his conqueror Alfvred to return to Denmark.

Of the writer of this play virtually nothing more is known, says Mr. Swaen, than what is to be found in *The Dictionary of National Biography*. In this but one definite statement regarding the dramatist is made, and that is that *The Love-sick King* was, according to the title-page, "Written by Anth. Brewer, Gent." To the life of Brewer as found in *The Dictionary of National Biography* Mr. Swaen adds that he "must have been well acquainted with the local history of Newcastle" — the town in which much of the narrative of the play occurs ; that it is "very probable that he resided there for some time" ; and that we cannot help thinking the play "must have been written for a Newcastle audience." While Mr. Swaen has thus far induced us to give a great deal of credence to these remarks, he immediately dispels all belief in them by saying, "Unfortunately we are here transgressing on the domain of guesses" ; and we are left, as we began, with the sole fact of Brewer's life that *The Love-sick King* was "Written by Anth. Brewer, Gent." <sup>1</sup>

Although *The Love-sick King* was printed in 1655, Mr. Swaen assigns the drama to "1605, or at least to a not much later date." His reasons are, first, that there is perhaps a trace of the influence of *Macbeth* in *The Love-sick King* in the name of Malcolm, which occurs in both tragedies ; second, that there is perhaps an evidence of the influence of this same play in the parallelism of Shakespeare's "Come in, tailor ; here you may roast your goose" and Brewer's "they say a Taylor burnt his Goose" ; and, third, that there is "a certain amount of similarity" between the lives and the fortunes of Thornton in *The Love-sick King* and of Whittington in *The History of Richard Whittington*, which was entered in the *Register of the Stationers' Company* in 1605. <sup>2</sup>

The play Mr. Swaen classifies under Professor Schelling's headings of "pseudo-history and folklore" and "biographical chronicle play." <sup>3</sup> As regards the pseudo-historical part of the drama the editor says that nothing is known of any

<sup>1</sup> See for this paragraph *Introduction*, p. vi.

<sup>2</sup> See for this paragraph *Introduction*, p. ix.

<sup>3</sup> See Professor Felix E. Schelling, *The English Chronicle Play*.